

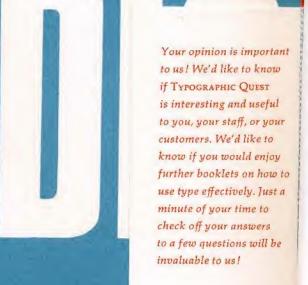
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When you've read your copy of A Typographic Quest 2, will you fill out the short questionnaire on this card and just put it in your OUT basket? We'll pay the postage!

All printed matter requires a focal point which marks the beginning of the message. This unit, whether it be the quiet title page of a book or a screaming headline in a sale advertisement, is considered by the printer and typographer to be the 'display' matter. Obviously, each piece of text is an individual problem, and the more original the solution of the display, the more effective it will be. However, there are certain techniques which are valid for all types of display, and this second edition of TYPOGRAPHIC QUESTS undertakes to analyze these various techniques in the hopes that it will provide a stimulus to the better use of type for display.



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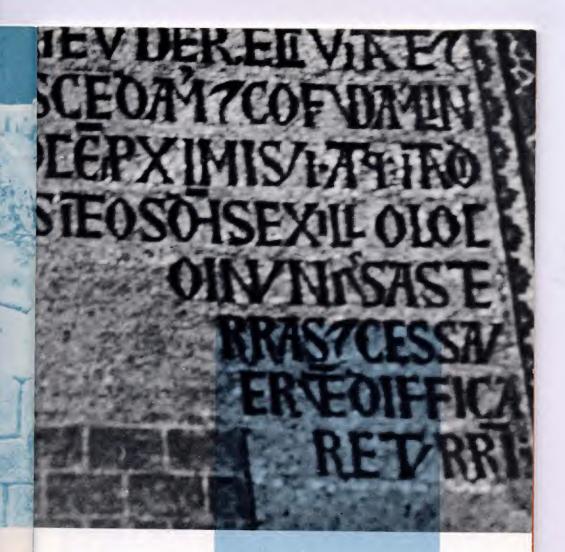
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for monumental display. Their great inscriptional capitals engraved in stone were used in their magnificent triumphal and commemorative arches, on their public buildings and temples. In its beginning, the Roman letter which we still use today was a display letter, designed for reading from a great distance, an architectural letter which fathered the written and typographical letter forms which evolved from it. No matter how modern a type may be, it is judged against the form and proportion of these classical letters dating back two thousand years.

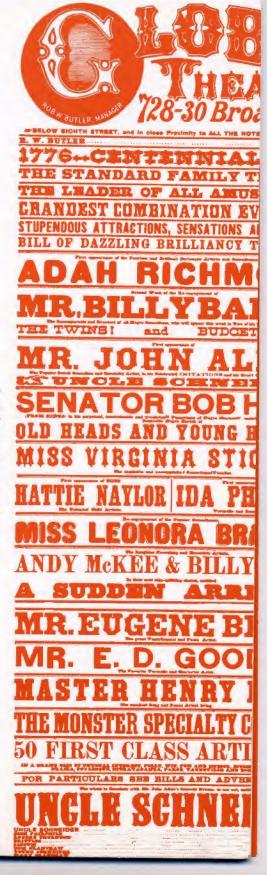


beautiful mosaic walls and ceilings, as an integral part of the total decorative scheme. In fact, in their sensitive hands, the message became a living part of the decoration, with letters woven together to create a strong textural pattern, as in this fine example from St. Mark's in Venice.

THE SCRIBES used the highly ornamented and colored initial as a focal point to start a new chapter and to relieve the monotony of the unadorned page of letters. Such fine embellishment as this fifteenth century example must have provided as much relaxation for the scribe as it did for the weary eyes of his readers.

me: no en am spault nocentes 9 aolxectn sustanuite. os urizex tbulacion im car anaa 1 ono spa makû! oneatem ure renes 9 coz meu

THE VICTORIANS went to the utmost limits in display, without regard for restraint or for consistency of their material. This 19th century example shows how the printer of the period made each handbill a veritable specimen sheet of the type in his shop, each line fighting for attention in a jungle of typographic display.



display

today

The latter half of the twentieth century has made entirely new demands upon the art of display. It can no longer be monumental as it was with the Romans, nor decorative as with the Byzantines and the scribes, nor is it enough to be dazzling to the eye, as it was with the Victorians. Today, because of the proliferation of advertising messages, the new function of display is to deliver the essence of the message in a single glance, in such a way that it will stand out from competing messages and leave the reader with a 'message-image', a graphic association with the product or service that will carry through to the point of purchase. It must be legible, but pure legibility without visual impact or interest is inadequate. It must convey a typographic 'feel' and mood that the reader will remember. This demands primarily a knowledge of the currently available and acceptable types; the next four pages are devoted to a cursory survey of some representative examples of the best display types available to the printer today.

ROMAN DISPLAY TYPES

The various display faces which are generally classified as Roman have a dignified, classical air about them. They suggest stability, integrity, even a scholarly quality. They rate high in legibility, and many of them have a high degree of individuality, so necessary where a typographic image is to be established for a product or for a firm.

SISTINA TITLING

designed by Herman Zapf and produced by D. Stempel AG

WEISS INITIALS designed by E. R. Weiss and produced by Bauer Type Foundry

WEISS

OPEN CAPITALS by Jan van Krimpen and produced by Joh. Enschedé en Zonen

OPEN CAPITALS

Società Nebiolo

TORINO produced by cietà Nebiolo

BASKERVILLE a revival of a famous 18th century design, made by most founders

Baskerville

DELPHIN BOLD C. E. Weber

designed by Georg Trump
and produced by

O. F. Weber

O.

H. Berthold AG

designed by Herbert Post and produced by H. Berthold AG

DECORATED AND SHADED LETTERS

Each of these letters has a specific mood, an intention which must have been in the designer's mind when he created it. They run the gamut of the daintily feminine of the lighter ornamented types to the masculine solidity and urgency of a type like Profile. In all cases, these types need to be handled with extreme discretion and restraint.

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THORNE

THORNE SHADED designed by Robt. Thorne about 1820, cast by Stephenson Blake

FRY

FRY'S ORNAMENTED designed by Richard Austin in 1796, cast by Stephenson Blake

PROFILE

PROFILE designed by Eugene and Max Lenz, produced by Haas Type Foundry

SAPPHIRE

SAPPHIRE designed by Hermann Zapf and produced by D. Stempel AG

BLONGATED

ELONGATED ROMAN SHADED a Victorian design cast by Stephenson Blake

MOLE

MOLÉ FOLIATE redrawn from French design by S.L. Hartz from Stephenson Blake

ORNATA

ORNATA
designed by
O. H. W. Hadank
and produced by
Klingspor Type Foundry

SANS SERIFS AND EGYPTIANS

Both these categories of types are cleaned-up revivals of types from the nineteenth century. The sans serifs represent the typographic response to the machine age; they are cold, mechanical, efficient; only Optima makes any concession to human warmth. The Egyptians, with their broad, bold serifs are the work-horses of typography, blunt, aggressive.

designed by A. Frutiger and produced by Deberny & Peignot

UNIVERS

Società Nebiolo

designed by A. Novarese and produced by Eurostile

ANZEIGEN GROTESK produced by Haas Type Foundry

Anzeigen Grot

designed by Hermann Zapt and produced by D. Stempel AG

Optima

CLARENDON originated in 1845 and now produced by most founders

Clarendon

BETON

designed by Heinrich Jost and produced by Bauer Type Foundry

BETON

PLAYBILL and produced by Stephenson Blake

designed by Robt. Harling d produced by

Scripts are really anachronisms in type, attempting as they do to capture the spontaneity of handwriting in rigid metal. But each script has its own expressiveness-from austere formality to casual informality, from feminine graciousness to rugged masculinity. Use them with care.

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ncesbold

ssive.

Legend

LEGEND designed by F. H. E. Schneidler and produced by Bauer Type Foundry

Bank Script

BANK SCRIPT

Reiner Script designed by Imre Reiner and produced by Amsterdam Type Foundry

Mistral

PANTAGRAPH produced by American Type Founders

Ariston BOLD designed by Martin Wilke and produced by

Maxim

MIXAM designed by P. Schneidler and produced by Bauer Type Foundry



which is easier to read?

There have been many attempts to secure a generalized answer to this question, and there are partisans who defend one or the other with passion, if not with intelligence. Even scientific testing has come up with conflicting answers; the simple fact of the matter is that it is primarily the appearance of the word or words that counts. Since we tend to read the upper third of a line of type and judge the word by its 'skyline' it stands to reason that letters which have their main characteristics below this recognition line are going to be confused with similar letters, and legibility will be reduced. The first panel on the next page shows how four groups of capitals resemble each other's contours; panel two shows six areas of lower-case confusion. All of these letters require that the reader's eye penetrate the letter, go to the foot of the letter, or even search below the line to identify the letter. The presence of too many confusing letters in a word, such as COFFEE in panel three will dictate using lower case for better recognition; however, the word 'hillbilly' gains in legibility when set in capitals. Let the nature of the word dictate the form.

1 EF BPR OQ CG

2 bh pn oce gqa vy ij

3 COFFEE coffee HILLBILLY hillbilly

zed dence.

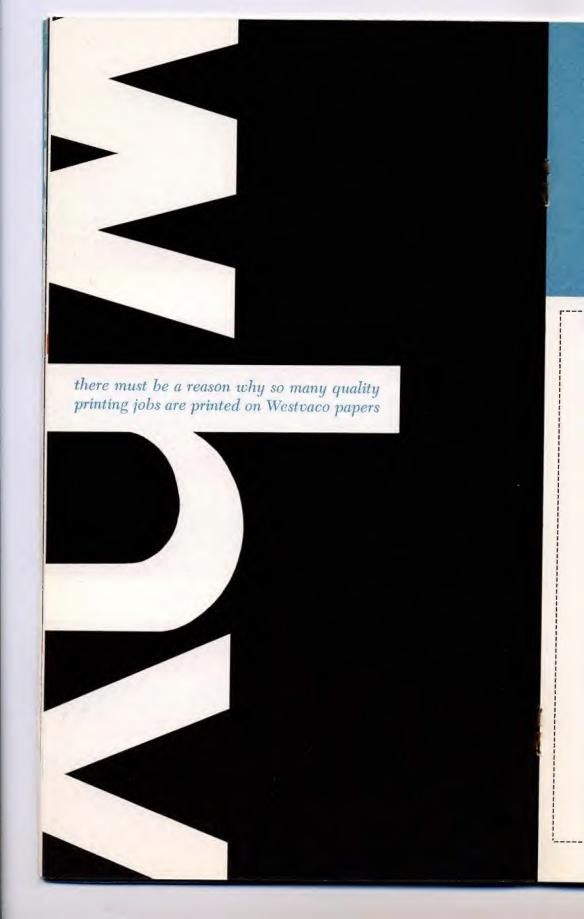
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SIZE EXTREMES Display is primarily a size consideration, insofar as it is usually larger than the text which it heads. But it must be considered as relative to the space it occupies and the size of the body type it heads. Contemporary typography often goes to the extremes—size greater than can be contained within the space, so that parts of the letters bleed off to make the area seem greater than it really is, or diminutive sizes set in a large area of white space. Of the two examples shown here, each is effective in its own way.

rohy?

There must be a reason why so many quality printing jobs are printed on Westvaco papers

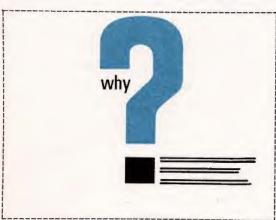
Westvaco makes a range of fine printing papers which are scientifically laboratory tested to meet the exacting requirements of the printing art under present day conditions, where standards are set very high and the customer insists on - and gets-the maximum in quality

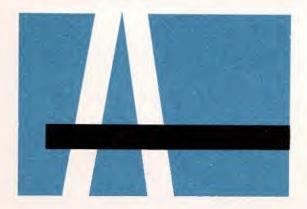
text as display

Many modern advertising messages today consist simply of a short, incisive statement of the advertiser's claim for his product, unembellished by illustration or heading. In these cases, the text itself becomes the display, where a size larger than normal text, but often less than what would usually be considered display, is used for the whole message. By careful copy-writing and the use of a second color, a heading can emerge from the copy, as is indicated in the layout on the facing page. This technique is also applicable to many other types of commercial jobs, and the ticket below indicates how effective this method can be.

Admit one couple
to the Annual Ball
of the April Fools
Hill Hotel, April 8 pm







single character display

All graphic design is based on providing a single focal point to attract the eye to the message. The simple forms of numbers, punctuation, or built-up letters can provide the visual focal point and challenge to the curiosity of the reader.



Certain combinations of letters or words seem to group together naturally to form an interesting, eye-catching shape or pattern. While metal type, because of its shoulder, inhibits the close setting these combinations require, the use of reproduction proofs for engraving or offset reproduction makes them feasible in modern printing. These effects are best employed where they reinforce the actual meaning of the words, as in the case of the words 'contact cement' where the idea of adhesion is expressed.



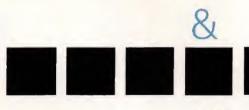
You are invited to attend the ANNUAL GETHER

Contact Cement



JUMBLED TYPE Normally, the requirements of legibility demand that type be set horizontally from left to right. But there are occasions when a single word can become a decorative pattern through the intermixture of letters of different types or of different sizes of the same type. This technique requires careful design, paying the closest attention to the syllables that make up the word so that they group for word identification.

concerning molds



casts casts casts casts

for restful, uninterrupted sleep and fresh awakening

REPETITION Any form when repeated again and again will tend to be seen as a pattern; but if the form has a literal significance in the first place, such as a letter or word, the pattern will be a significant pattern. Since these have a strong attraction for the eye, repetition can have a powerful effect in putting across a message. The two examples above show the basic application of the principle of repetition in typographic design.

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George Frederick Handel

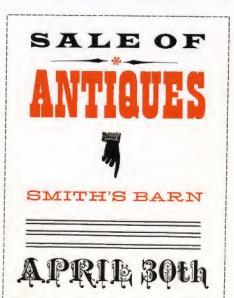
THE MESSIAH

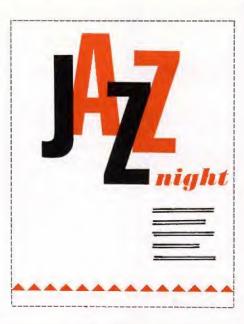


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THE CHORAL SOCIETY

appropriate display Every printed message has a type which is most appropriate to it, and a layout format which interprets it in the most characteristic way. Classic letterforms and layouts based on a central axis are most appropriate for conservative messages; at the other extreme, Victorian types and a 'buckeye' treatment are ap-





propriate for period representation or blatant merchandising. Off-center layout and bold type treatments convey the idea of vigor and youthfulness, while sans serif types and geometrically severe divisions of space will best interpret the precision and rational appeal of industry, science and architecture.

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plastics in architecture



While the ideal in typographic display is to provide the eye with a single focal point, very often the very nature of the message requires that a number of points be put across with equal emphasis. To avoid competing for attention, it is necessary to develop the points in sequence. The best way of doing this is in booklet form, where each spread reveals a new visual unit (as is done in the pages of this book). But where a restricted budget requires that this be accomplished on a single sheet of paper, a visual sequence can be established through continuous folds. In the example below, the period at the foot of the question mark is die-cut to hold the folded units. As the piece unfolds upward, new visual units appear and demand attention one at a time. In this way, the reader's attention is manipulated into focussing on each individual part of the message, rather than having his attention dissipated over a variety of visual units spread out for him all at one time.

what goes on here

de ry that's what goes on at of id op iis W ut Cal us ot d ts what at what what 28 goes goes goes on on on here here here e

the types in this book

Throughout this book, the text is set either in Linotype Caledonia or Akzidenz Grotesk. On the first inside spread, Bulmer caps are combined with a handlettered condensed Gothic. On page 6, 120 pt. ATF Caslon is used, and on page 7 Univers 65 has been photographically enlarged, and the letters assembled closely by hand. On pages 8, 9, 10 and 11, all display types are identified, but on page 11, the text is set in 14 pt. Typo Script Extended. The heading on page 12 is set in 48 pt. ATF Caslon and in 30 pt. Caslon italic. On page 13, the specimen letters are all Univers 55 except for the lower case 'a' on the second line of panel 2; this is Spartan Heavy. The oversize display on page 14 is hand-lettered after the grotesks, with Caledonia italic text. On page 15, the display line is 36 pt. Legend. The text on page 16 is set in 24 pt. Deepdene, while the ticket on page 17 uses 24 pt. Bulmer Roman and italic. 14 pt. Century Expanded Italic is used in the first example on page 18; the next example uses 14 pt. Univers 57. On page 20, the heading is made up of 14 pt. Univers 57 and 72 pt. Franklin Gothic. On page 21, the upper example uses 36 pt. Bank Script combined with 72 pt. Bodoni, while below is a double-size enlargement of Anzeigen Grotesk with drawn variations. Page 22 is made up of enlargements of Michelangelo. On page 23, the upper example uses 14 pt. Univers 45, and below, 14 pt. Linotype News Gothic Bold is combined with Century Expanded in 30 pt. italic and 12 pt. roman. The upper example on page 24 uses ATF Caslon, with swash italic initials; the lower example has 14 pt. Latin Wide, 48 pt. Playbill, 12 pt. Hellenic Wide and 30 pt. Maltese (reduced), in that order. On page 25, 96 pt. Franklin Gothic Extra Condensed capitals are combined with 18 pt. Ultra Bodoni italic lower case; the example below has 6 pt. Univers 65. The title on page 26 is set 18 pt. Franklin Gothic, 30 pt. Bodoni italic, and 24 pt. Univers 67. The main heading in the example is 24 pt. Univers 67 with 120 pt. Franklin Gothic Extra Condensed question mark. At the upper right on page 27, 10 pt. Univers 65 combines with 36 pt. Franklin Gothic Extra Condensed. This page is set in 8 pt. News Gothic.

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Here's how I feel about TYPOGRAPHIC QUEST:

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